

RICHARD SALTOUN

Wall Hangings

TEFAF NEW YORK 2025
8 - 13 May

Richard Saltoun Gallery
6 May - 20 June 2025, New York

Magdalena ABAKANOWICZ (1930 - 2017)

Olga DE AMARAL (1932 -)

Yvonne Pacanovsky BOBROWICZ (1928 - 2022)

Jagoda BUIC (1930 - 2022)

Neda AL HILALI (1938 -)

Barbara LEVITTOUX-SWIDERSKA (1933 - 2019)

Erin MANNING (1969 -)

Anna PERACH (1985 -)

Li YUAN-CHIA (1929 - 1994)

Polish artist **Magdalena ABAKANOWICZ** (1930-2017) was a pioneer of fiber-based sculpture and installation in the 1960s. A student at the Academy of Fine Arts in Warsaw (1950-54), she began creating abstract fiber works in the 1950s, despite the government's promotion of socialist realism. Her earliest woven forms, monumental hanging textiles independent of the wall, were made in 1966 and named "Abakans." These works function both as objects and as spaces.

Abakanowicz's art was profoundly influenced by her experiences in Poland under Nazi and Soviet occupation during World War II and its aftermath. While she drew inspiration from her autobiography, her sculptures possess an ambiguity that invites multiple interpretations, speaking broadly to the human experience.

Abakanowicz's work has been featured in more than 40 solo exhibitions worldwide, including Tate Modern's recent retrospective (2023). She has been honored with numerous awards, including the Lifetime Achievement Award from the International Sculpture Center in Hamilton, New Jersey, in 2005.





Magdalena ABAKANOWICZ 1930 - 2017

Relief sombre de Stefa [Dark relief of Stefa], 1975

Sisal, wool, horsehair

Signed and dated on verso

105 x 130 cm

(MAK005)

\$ 180,000.00 + applicable taxes





Magdalena ABAKANOWICZ 1930 - 2017

Red hair, 1970/72

Sisal

Sigend, titled, annotated, and dated on verso

87 x 63 cm

(MAK006)

\$ 100,000.00 + applicable taxes



Magdalena ABAKANOWICZ 1930 - 2017

Red, 1981

Sisal

Sigend, titled, annotated, and dated on verso

107 x 140 cm

(MAK013)

\$ 160,000.00 + applicable taxes

Olga DE AMARAL (1932-) is considered one of the most important fibre sculpture pioneers to emerge in the late 1960s. Her work is in the collection of most major museums, and she has been exhibited extensively. In 2024, Amaral was included in the Venice Biennale, curated by Adriano Pedrosa, and her first major retrospective in Europe opened at Fondation Cartier pour l'Art Contemporain.

Since the 1960s, Olga de Amaral has pushed the boundaries of textile art by continuously experimenting with a variety of materials—such as linen, cotton, horsehair, gesso, and gold leaf—and employing diverse techniques like weaving, knotting, braiding, and interlacing threads to craft monumental, three-dimensional works. . Her work is deeply driven by her exploration of Colombian culture and her own identity and has become an important figure in the development of post-war Latin American abstraction.

In particular Amaral's gold and silver tapestries evoke sacred spaces, referencing Colombian churches and Byzantine mosaics, and spiritual practices, transforming the tapestries into portals that lead not only to hallowed sites but also to transcendent states of spiritual experience. Initially engaged through sight, the works gradually reach beyond the visual, inviting a deeper connection where acts of looking become acts of feeling and aesthetic devotion.

Olga de Amaral was named "Visionary Artist" by New York's Museum of Art & Design in 2005. In 2021 The Museum of Fine Arts, Houston dedicated a major exhibition to her entitled *To Weave a Rock*.





Olga de AMARAL 1932 -
Hojasca Barbas de piedra, 1973
Wool and horsehair
190.5 x 198.1 x 10.2 cm
(OLA053)

\$ 800,000.00 + applicable taxes



Olga de AMARAL 1932 -

Vestigio 50, 1997

Acrylic, gesso and gold leaf on linen, attached to panel

Signed, dated, and titled on verso

53 x 39 cm

(OLA051)

\$ 160,000.00 + applicable taxes



Olga de AMARAL 1932 -
Espejo (1132), 2005
Linen, gesso, vellum and gold leaf
Signed, dated, and titled on verso
53 x 39 cm
(OLA052)

\$ 350,000.00 + applicable taxes



Yvonne Pacanovsky BOBROWICZ's (1928-2022) seven-decade career began with studying textiles at The Cranbrook Academy of Art in 1947-49 under Marianne Strengell and later with Anni Alberts at the Philadelphia Museum and School of Industrial Art. Early on in her career, she was influenced by the arts and crafts movements, Bauhaus, and contemporary design, designing functional textiles such as upholstery, drapery, and rugs. In the 1970s her art shifted towards large tapestries, woven space dividers, and collaborations with architects like Lou Kahn for woven panels, and by the 1980s she started working with plastic fibres and monofilament, creating spatial interventions that interacted dynamically with light.

Bobrowicz has exhibited in prestigious venues like the International Textile Biennale in Lausanne, Switzerland. Her works are found in both private and museum collections such as that of the Art Institute of Chicago, Philadelphia Museum of Art, Racine Museum of Art in Wisconsin, and the National Museum of Sweden in Stockholm. In 1996, she received the Pew Fellowship of the Arts, acknowledging her contributions to bridging craft and art.





Yvonne Pacanovsky BOBROWICZ 1928 - 2022
Cosmic, 2022
Knotted monofilament, gold leaf fiber sculpture
63.5 x 50.8 x 17.8 cm
(YPB001)

\$ 35,000.00 + applicable taxes

Born in the former Yugoslavia, Croatian artist **Jagoda BUIĆ** (1930 - 2022) is famous for her monumental textile installations that she began in the mid-1960s. Her work also encompassed scenography, costume design and dramatic large scale works on paper. Buić studied at the Academy of Applied Arts in Zagreb, the Academy of Applied Arts in Vienna, and later the Cinecittà in Rome and the International Centre of Arts and Costume in Venice.

Drawing on her profound connection to theatre, antiquity and her Dalmatian roots, Buić created scenographical textiles sculpture imbued with archetypal qualities. She exhibited internationally, including in *Wall Hangings* at MoMA, NY (1969), which signalled the entrance of textiles in the art world, and in *The Art Fabric: Mainstream* at the Museum of Modern Art in San Francisco (1981).

Buić was a constant contributor to the many international textile biennales and exhibitions: in Venice, São Paulo and Lausanne. She represented her country at the Venice Biennale on several occasions, in 1968, 1970 and 2001. She was recently included in the major group exhibition *Unravel: The Power and Politics of Textiles in Art* at the Barbican, London and the Stedelijk Museum, Amsterdam.

Shortly before her recent passing her work was acquired by Tate Modern, London, MoMA, NYC and the Pompidou, Paris.





Jagoda BUIĆ 1930 - 2022

Tapisserie Widow, 1968

Wool

Titled and dated on the label on the back

260 x 250 cm

(JAB049)

\$ 160,000.00 + applicable taxes



Jagoda BUIĆ 1930 - 2022
White Reflections, 1970 - 75
Wool and metallic thread
Woven signature on lower right 'J Buić'
163 x 224 x 10 cm
(JAB044)

\$ 120,000.00 + applicable taxes





Jagoda BUIĆ 1930 - 2022

Cercle dynamique, 1976

Wool

Stitch signed on front left. Signed, titled and dated on the reverse by hand on the artists label.

210 x 260 cm

(JAB046)

\$ 120,000.00 + applicable taxes

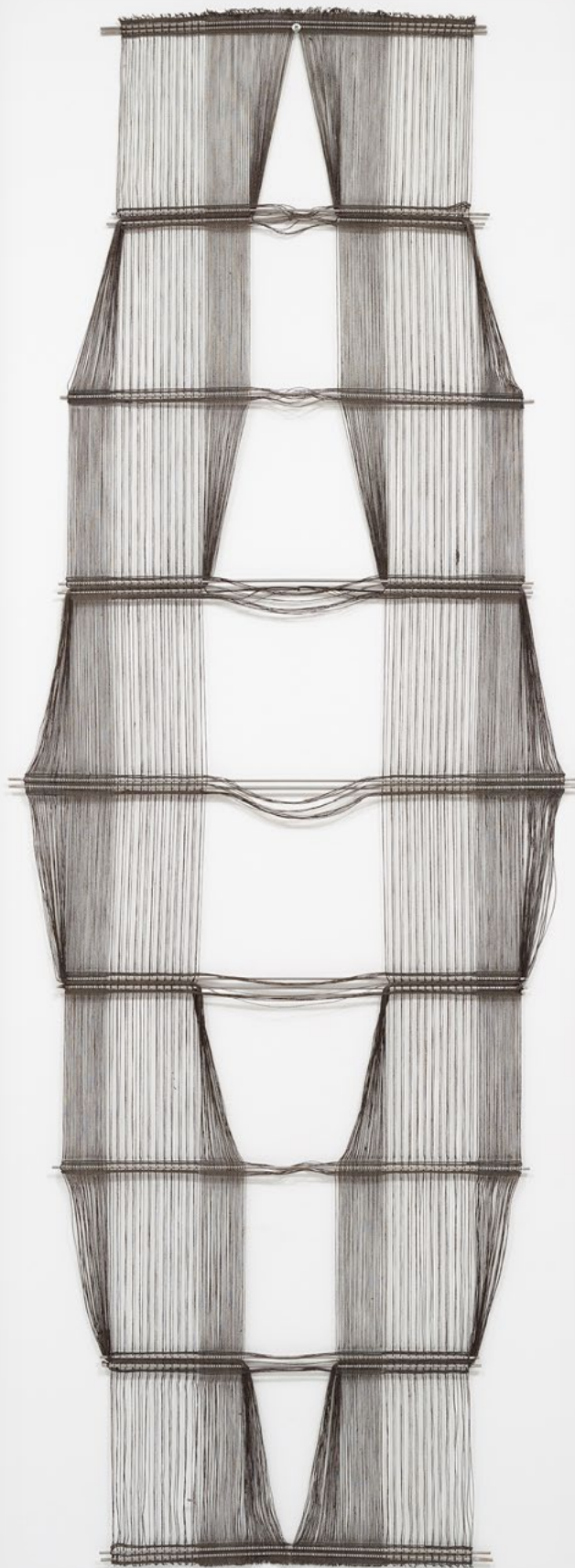
Peter COLLINGWOOD (1922 - 2008) was born in London is considered one of the pre-eminent British artist weavers of the past 50 years. His technical and aesthetic innovations have been appreciated around the world, most notably in his Macrogauze wall-hangings, in which his traditional skill and visual abstraction work in perfect harmony.

Originally trained as a doctor, he began collecting textiles in 1946 while working for the Red Cross in Jordan. He later trained as a weaver with pioneering figures such as Ethel Mairet, Barbara Sawyer and Alistair Morton, before setting up his own workshop in London in 1953.

His first 'Macrogauze' was created in 1964, combining steel & brass with linene threadwork. This first 'Macrogauze' generated an ongoing oeuvre in both 2D & 3D based around mathematical sequences.

Macrogauze 1 was exhibited in the V&A's touring exhibition *Weaving for Walls*, between 1965 and 1967, a show that took a determined fine art angled moving away from the artists previous industrial works, a clear response to his earliest teacher, Ethel Mairet.





Peter COLLINGWOOD 1922 - 2008
Untitled (Black Macrogauze), 1973
Black linen and stainless steel
173 x 64cm
(PCO002)

\$ 30,000.00 + applicable taxes

Neda Al-HILALI (1938 -) is one of the leading female artists working in large-scale three-dimensional fiber in the 1970s. She was born in Cheb, Czechia but was raised in Baghdad after her parents had moved there shortly into her childhood. She later moved to southern California in 1961 but began training as an artist in Europe, and extensively at the University of California, Los Angeles. When she started studying there, the artist was immediately drawn to the sumptuous and symbolic qualities of fiber. She developed a systematic process of knotting, twisting, and plaiting threads and paper into sculptures that subtly insinuate myths and rituals.

Her early works in the 1960s consisted of flat weavings and knotted hangings. These were followed by large, room-filling installations and a series of giant brown-paper “Tongues” installed on Venice Beach and in the 1980s, she expanded her storytelling toolkit with flattened shards of aluminum. Metal allowed Al-Hilali to defy gravity and enhance the personality of her elaborate structures.

Her work is in the collections of numerous museums, including the Smithsonian American Art Museum, Renwick Gallery, Museum of Arts and Design, and Utah Museum of Fine Arts.





Neda AL HILALI 1938 -

Untitled, 1979

Painted and woven paper wall relief

Signed and dated lower right

101.6 x 246.4 cm

(NAH001)

\$ 20,000.00 + applicable taxes



Born in Warsaw, Poland, **Barbara LEVITTOUX-ŚWIDERSKA** studied painting and tapestry at the acclaimed Academy of Fine Arts (1958-59), the foundational site and training ground of the Polish Textile School. Students of the school, which included Magdalena Abakanowicz, created a new visual language of textile and fibre sculpture and ultimately changed the perception and direction of textile art in Europe.

Over the course of her career, Levittoux-Świdorska created a cohesive body of sculptures and paintings that, through a focus on materiality, structure and form, added new dimensions to Polish textile art. Utilizing materials close at hand, like pine needles or birch bark, she wove or glued these natural fibres together with man-made ones, such as wire, plastic or industrial scraps, to create three-dimensional textile that were minimal, intimate and emphasized the spatial relations between objects.

Levittoux-Świdorska's work has featured in important biennales celebrating textile art, including the International Tapestry Biennales in Lausanne in 1975, 1985 and 2009, and the International Textile Triennial organised by the Central Museum of Łódź, Poland. Her work is represented in notable private and museum collections, including, amongst others, Tate, UK; Guggenheim, Abu Dhabi; the Jewish Museum, New York; the National Museum in Warsaw and Poznań, as well as the Textile Museum in Łódź. In 2010, she received a life-time award for her achievements in textile.





Barbara LEVITTOUX-ŚWIDERSKA 1933 - 2019

Millipede [Stonoga], 1974

Sisal, tree branches

260 x 140 cm

(BLE052)

\$ 40,000.00 + applicable taxes



Barbara LEVITTOUX-ŚWIDERSKA 1933 - 2019

Column [Kolumna], 1983

Sisal

230 x 120 cm

(BLE053)

\$ 60,000.00 + applicable taxes



Barbara LEVITToux-ŚWIDERSKA 1933 - 2019

Animal I - Ram [Zwierz I Baran], 1980

Wool, tree branch

140 x 150 cm

(BLE051)

\$ 44,000.00 + applicable taxes

Erin MANNING (1969 -) is a Canadian cultural theorist, political philosopher and artist. She studies the interstices of philosophy, aesthetics and politics, concerned about alter-pedagogical and alter-economic practices. Pedagogical experiments are central to her work, some of which occur at Concordia University in Montreal where she is a research chair in Speculative Pragmatism, Art and Pedagogy in the Faculty of Fine Arts. Manning's practice is predominantly textile-based and relationally-oriented, often participatory, with a strong pedagogical interest.

Recent monographs include *The Minor Gesture* (Duke 2016), *For a Pragmatics of the Useless* (2020) and *Out of the Clear (minor compositions 2022)*. Her artwork is textile-based and relationally oriented, often participatory. She is interested in the detail of material complexity, in what reveals itself to perception sideways, in the quality of a textural engagement with life.

In 2024, Richard Saltoun Gallery presented the exhibition *100 Acres*, Manning's first solo exhibition in the UK and at a private gallery.

Her work often plays synesthetically with touch, of recent acknowledgement and experimentation with the ProTactile movement for DeafBlind culture and language. Tactile propositions include large-scale hangings produced with a diversity of tools including tufting, hooking, knotting, and weaving. 3e is the main direction her current research takes - an exploration of the transversality of the three ecologies, the social, the environmental and the conceptual. An iteration of 3e is a land-based project north of Montreal where living and learning are experimented. Legacies of SenseLab infuse the project, particularly the question of how collectivity is crafted in a more-than-human encounter with worlds in the making.





Erin MANNING 1969 -
Tactile Series I (Linen), 2, 2021
Linen cloth, silk, wool and cotton yarn
164 x 143 cm
(EMA004)

\$ 15,000.00 + applicable taxes



Erin MANNING 1969 -
Tactile Series I (Linen), 5, 2021
Linen cloth, silk, wool and cotton yarn
168 x 143 cm
(EMA008)

\$ 15,000.00 + applicable taxes

Anna PERACH's (b. 1985, Ukraine) practice explores the dynamic between personal and cultural myths. Specifically she is interested in how our private narratives are deeply rooted in ancient folklore and storytelling. Her work interweaves female archetypes into sculptural hybrids in order to examine ideas of identity, gender, and craft.

Perach's main medium of work is wearable sculpture and performance. She works in a technique called tufting, making hand-made carpet textile, which she then transforms into wearable sculptures. Perach begins by creating a pattern of a three-dimensional form, followed by manually tufting each piece of the pattern, and finally assembling it into a wearable, tufted sculpture. The wearable sculpture functions as both a garment that is performed in as well as a free-standing sculpture. Through this medium, she examines how elements associated with the domestic sphere such as textiles and carpet operate as an extension of the self and reflect one's heritage and gender role. Perach performs the tufted, domestic carpet serves as an external added layer of skin, which hides the physical body but exposes fragments of the self.

Anna Perach lives and works in London, UK. She holds an MFA in fine art from Goldsmiths, University of London (2020). In 2024 her solo show *Holes* was presented at Gasworks, London, UK. Other solo shows include ADA gallery, Rome, IT (2023), Edel Assanti gallery, London, UK (2022) and Herzliya Museum of contemporary art, Herzliya, IL (2021). Group exhibitions include *Shamans, Communicate with the invisible*, Mart, Trento, IT (2023), *Threads*, Arnolfini, Bristol, UK (2023), *Unruly bodies*, Goldsmiths CCA, London, UK (2023), *Antigone*, Richard Saltoun gallery, London, UK. Anna was one of the winners of the Hopper prize (2023) and The Ingram Prize and the Gilbert Bayes award (both in 2021). Her work is in institutional collections including Hirshhorn Museum, USA and By Art Matters, Hangzhou, China.





Anna PERACH 1985 -
Assemblage, 2024
Axminster yarn & fabric
113 x 40 x 52cm
(APE021)

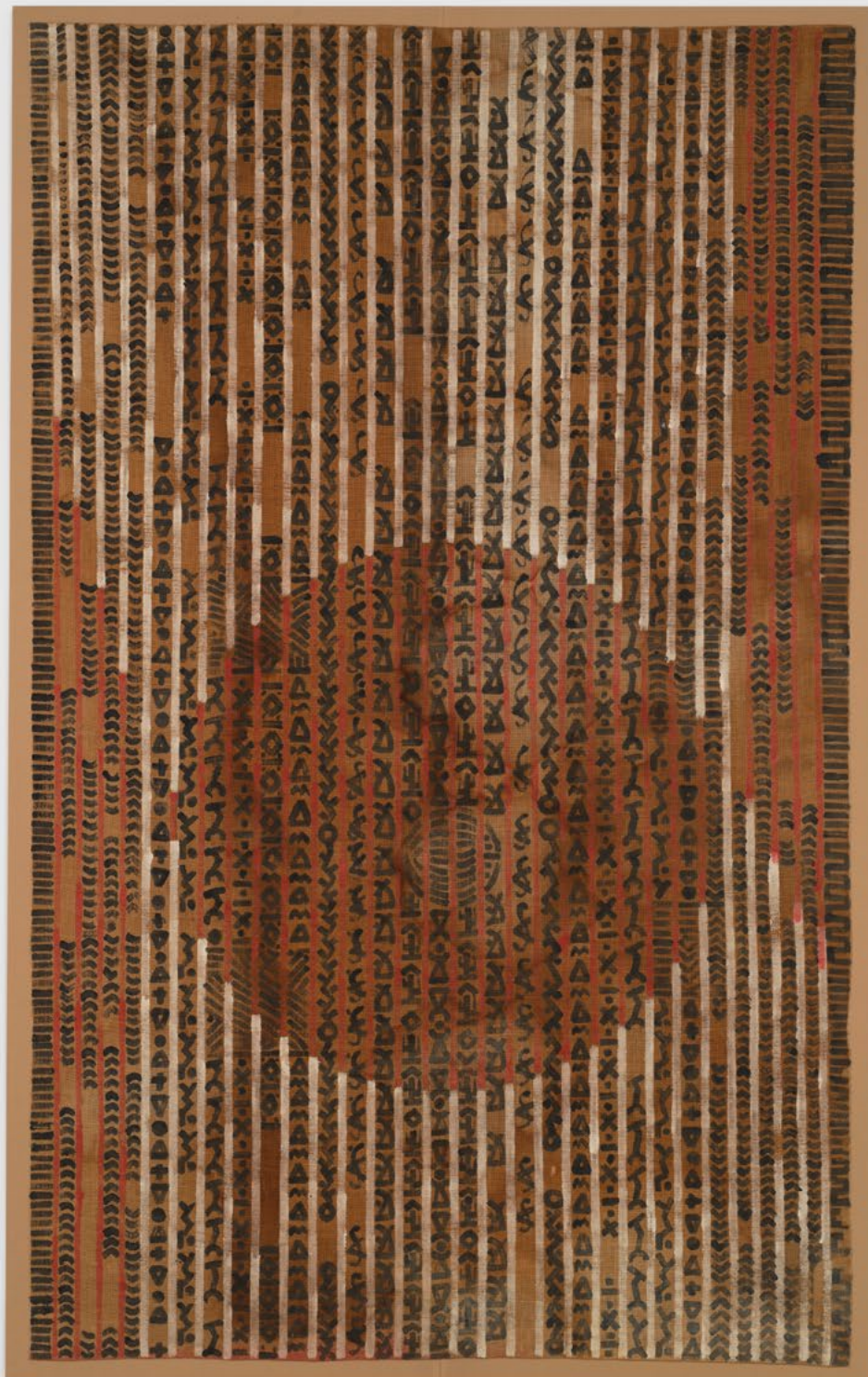
\$ 8,000.00 + applicable taxes

Li YUAN-CHIA (1929 - 1994) was one of Taiwan's earliest pioneers of abstract and conceptual art. One of only a few Taiwanese artists to gain acclaim in the international art world, his creative scope encompassed ink painting, oil, monochromatic painting, conceptual art, photography and mixed media, including sculpture, environmental art and participatory installations. Li saw himself as a philosopher, photographer, a mathematician and a poet. He is regarded as China's 'first conceptual artist'.

Li was born of humble beginnings in Guangxi, China. Given up for adoption at a young age, he travelled through a succession of orphanages and ended up in Taiwan. A student of art education at the Taipei Normal College for Teacher Training, Li quickly fell in with the revolutionary Ton-Fan group, where he became known as one of the '8 Great Outlaws' – the first abstract artists of Taiwan. Through his association with the group, and to escape martial law in the country, Li travelled to Bologna, then London, eventually finding his home in Cumbria in a house he purchased from the artist Winifred Nicholson in 1972. The house became the site of his life's work – the LYC Museum and Art Gallery.

The group exhibition *Making New Worlds: Li Yuan-chia & Friends* based on the pioneering vision of Li Yuan-Chia was presented in 2023-2024 at Kettle's Yard, Cambridge, UK. Li participated twice at the São Paulo Biennale, and had important solo shows, including 'Li Yuan-chia: Unique Photographs,' The Whitworth, Manchester (2019); 'Li Yuan-chia,' Sotheby's S|2 Gallery, London (2017); Tate Modern: Display, London (2014); 'View-Point: A Retrospective Exhibition of Li-Yuan-chia,' Taipei Fine Arts Museum (2014); and a solo exhibition at Camden Arts Center in London (2001), which subsequently travelled to Abbot Hall Art Gallery, Kendal, UK and Palais des Beaux-Arts, Brussels.





LI Yuan-Chia 1929 - 1994

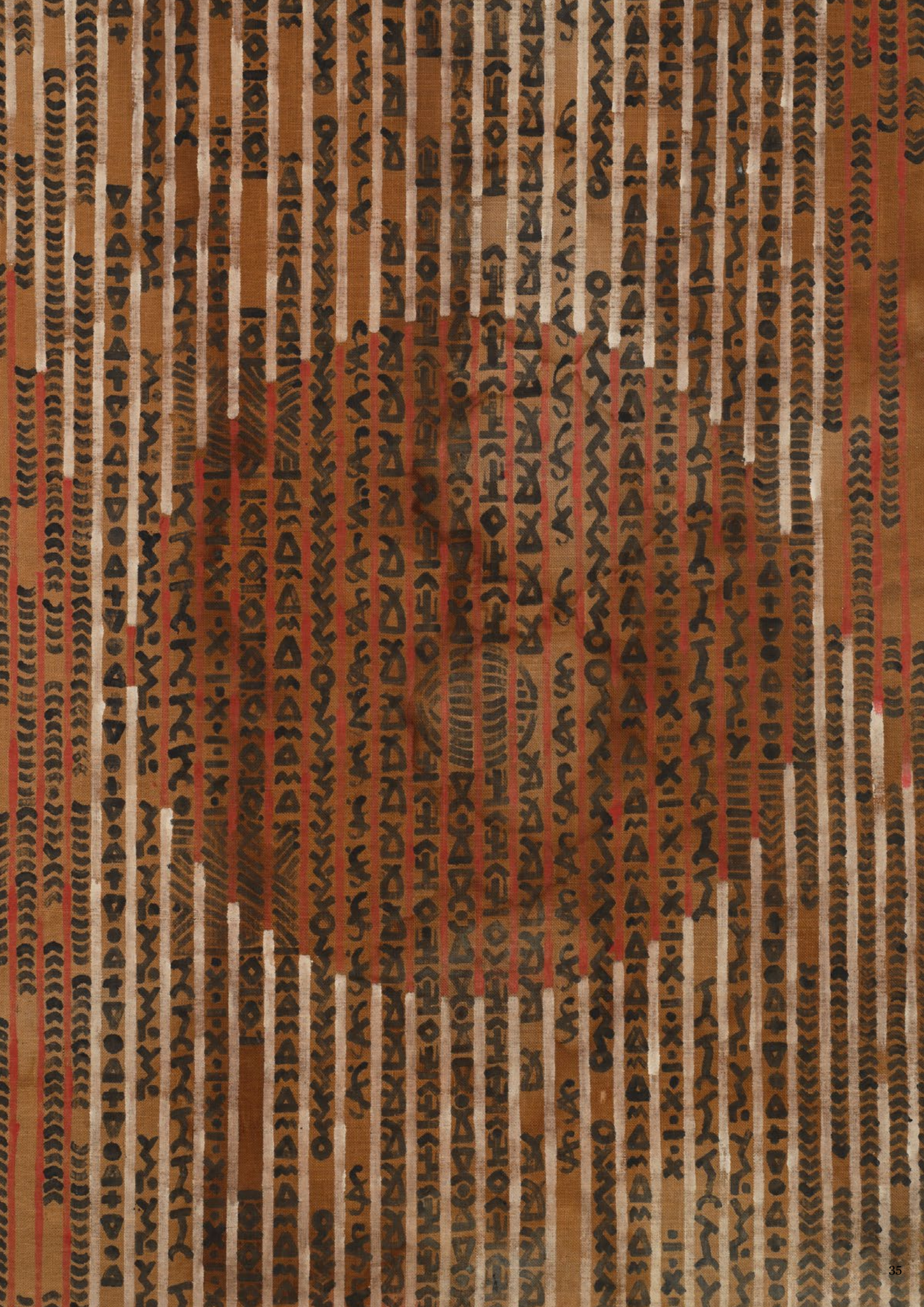
Hanging, 1970 c.

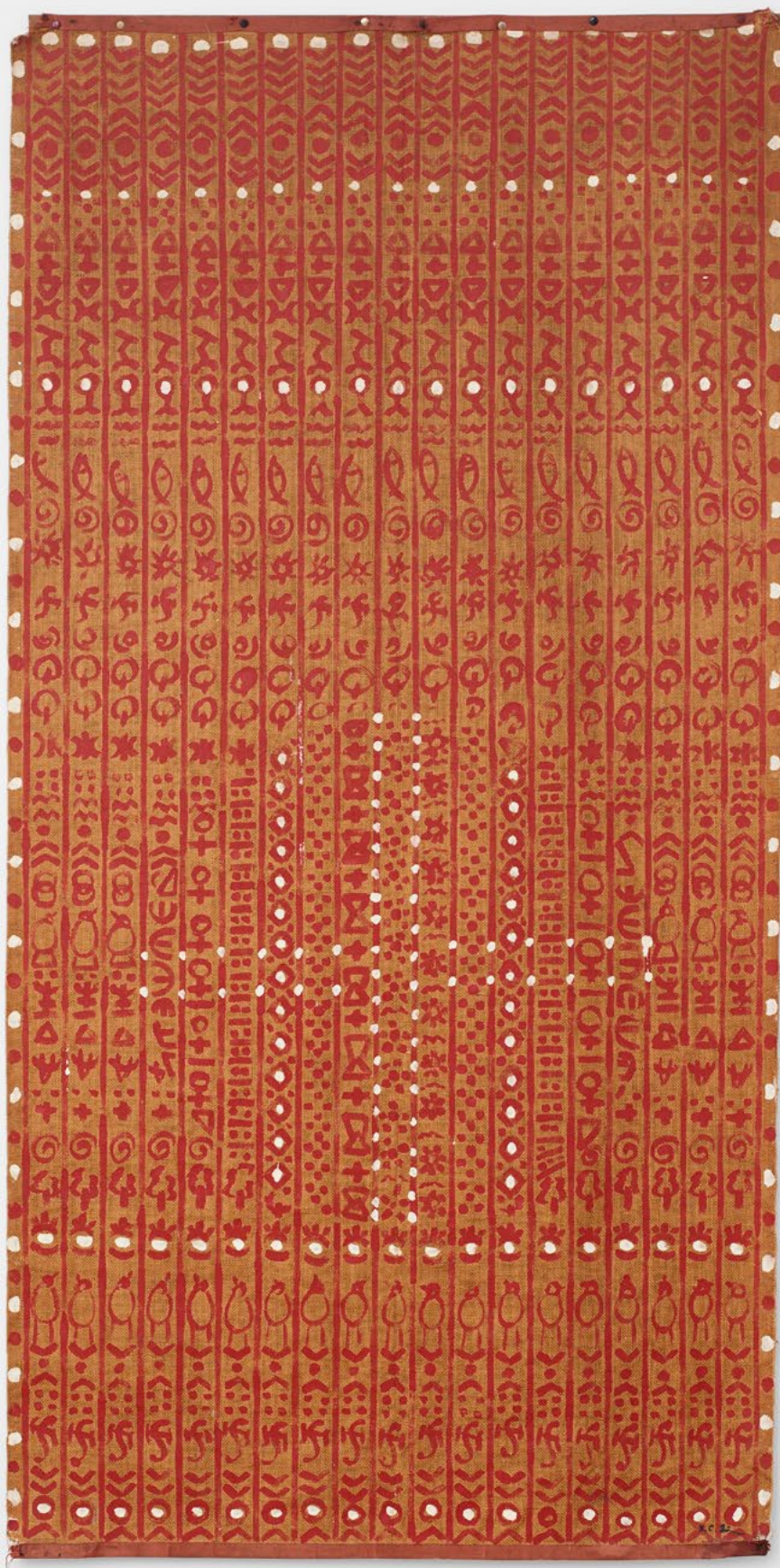
Acrylic on hessian

220 x 140 cm

(LYC624)

\$ 140,000.00 + applicable taxes





LI Yuan-Chia 1929 - 1994

Hanging, 1970 c.

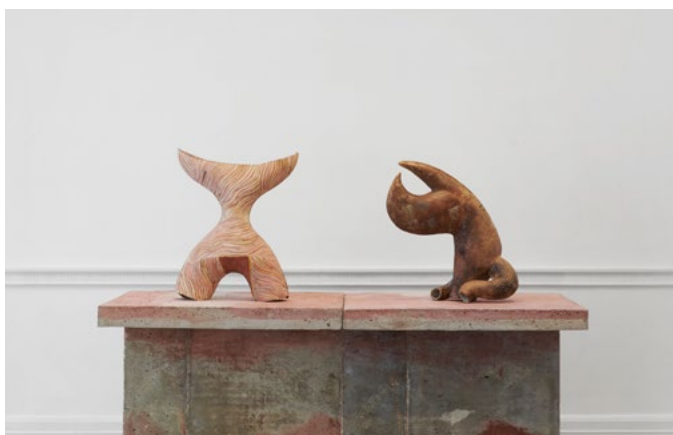
Acrylic on hessian

200 x 95 cm

(LYC628)

\$ 110,000.00 + applicable taxes

Gallery Exhibitions and Art Fair Presentations



Jacqueline Poncelet
This, That and The Other

11 March - 3 May 2025
Dover Street, London

For more information click [here](#)



Bertina Lopes and Juliana Seraphim
Art Paris

2 - 6 April 2025
Paris, France

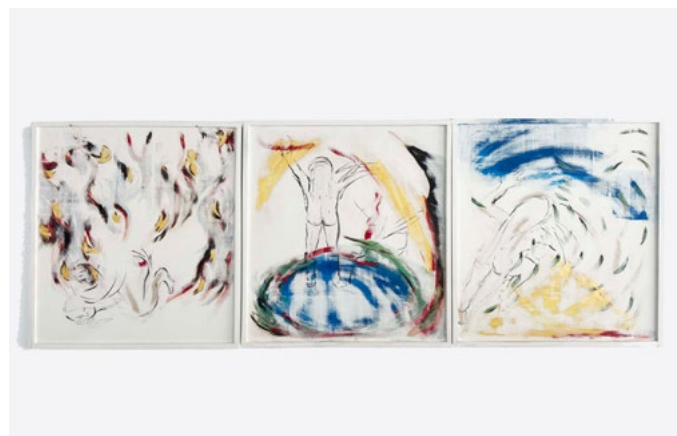
For more information click [here](#)



Miart Main Section Booth E110: Group Exhibition.
Miart Portal EE10: Gino Marotta
Miart

4 - 6 April 2025
Milan, Italy

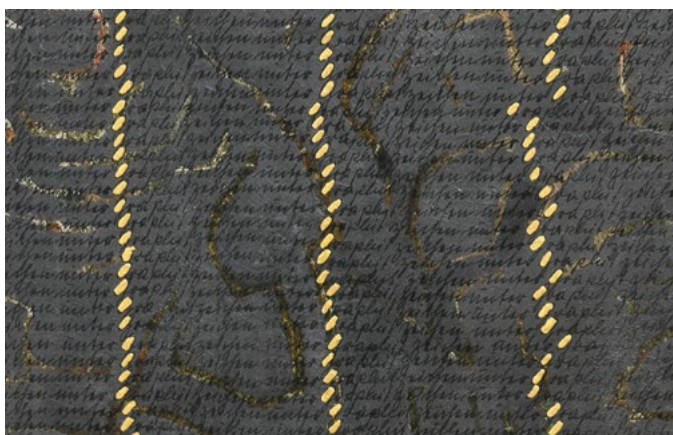
For more information click [here](#)



Gaia Fugazza
Making Kin

15 April - 30 May 2025
Via Margutta, Rome

Details Forthcoming



Samira Abbassy, Romany Eveleigh, Simryn Gill, Bertina Lopes, and Greta Schodl
Art Dubai

16 - 20 April 2025
Dubai, UAE

For more information click [here](#)



Suzanne Van Damme, Fernand Khnopff, Jaqueline Poncelet, Everlyn Nicodemus, and Ria Verhaeghe
Art Brussels

24 - 27 April 2025
Brussels, Belgium

For more information click [here](#)

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